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7	EEDD	touch AND max ADJ state AND min ADJ state	0	-

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Best 200 shown

Relevance scale

**1 [GPGPU: general purpose computation on graphics hardware](#)**

David Luebke, Mark Harris, Jens Krüger, Tim Purcell, Naga Govindaraju, Ian Buck, Cliff Woolley, Arie Lefohn

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available: [pdf\(63.03 MB\)](#) Additional Information: [full citation](#), [abstract](#)

The graphics processor (GPU) on today's commodity video cards has evolved into an extremely powerful and flexible processor. The latest graphics architectures provide tremendous memory bandwidth and computational horsepower, with fully programmable vertex and pixel processing units that support vector operations up to full IEEE floating point precision. High level languages have emerged for graphics hardware, making this computational power accessible. Architectural GPUs are highly parallel s ...

**2 [Seeing, hearing, and touching: putting it all together](#)**

Brian Fisher, Sidney Fels, Karon MacLean, Tamara Munzner, Ronald Rensink

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available: [pdf\(20.64 MB\)](#) Additional Information: [full citation](#)

**3 [Facial modeling and animation](#)**

Jörg Haber, Demetri Terzopoulos

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available: [pdf\(18.15 MB\)](#) Additional Information: [full citation](#), [abstract](#)

In this course we present an overview of the concepts and current techniques in facial modeling animation. We introduce this research area by its history and applications. As a necessary prerequisite for facial modeling, data acquisition is discussed in detail. We describe basic concepts of facial animation and present different approaches including parametric models, performance-, physics-, and learning-based methods. State-of-the-art techniques such as muscle-based facial animation, mass-s ...

**4**

**[Human-computer interface development: concepts and systems for its management](#)**



H. Rex Hartson, Deborah Hix

March 1989 **ACM Computing Surveys (CSUR)**, Volume 21 Issue 1

**Publisher:** ACM Press

Full text available:  [pdf\(7.97 MB\)](#)

Additional Information: [full citation](#), [abstract](#), [references](#), [citations](#), [index terms review](#)

*Human-computer interface management*, from a computer science viewpoint, focuses on the process of developing quality human-computer interfaces, including their representation, design implementation, execution, evaluation, and maintenance. This survey presents important concepts of interface management: dialogue independence, structural modeling, representation, interaction tools, rapid prototyping, development methodologies, and control structures. *Dialogue independence* is th ...

## 5 Projectors: advanced graphics and vision techniques



Ramesh Raskar

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  [pdf\(6.53 MB\)](#)

Additional Information: [full citation](#)

## 6 The elements of nature: interactive and realistic techniques



Oliver Deussen, David S. Ebert, Ron Fedkiw, F. Kenton Musgrave, Przemyslaw Prusinkiewicz, Doug Roble, Jos Stam, Jerry Tessendorf

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  [pdf\(17.65 MB\)](#)

Additional Information: [full citation](#), [abstract](#)

This updated course on simulating natural phenomena will cover the latest research and production techniques for simulating most of the elements of nature. The presenters will provide movie production, interactive simulation, and research perspectives on the difficult task of photorealistic modeling, rendering, and animation of natural phenomena. The course offers a nice balance of the latest interactive graphics hardware-based simulation techniques and the latest physics-based simulation techniques ...

## 7 Point-based computer graphics



Marc Alexa, Markus Gross, Mark Pauly, Hanspeter Pfister, Marc Stamminger, Matthias Zwicker

August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  [pdf\(8.94 MB\)](#)

Additional Information: [full citation](#), [abstract](#), [citations](#)

This course introduces points as a powerful and versatile graphics primitive. Speakers present the latest concepts for the acquisition, representation, modeling, processing, and rendering of point sampled geometry along with applications and research directions. We describe algorithms and discuss current problems and limitations, covering important aspects of point based graphics.

## 8 Draft Proposed: American National Standard—Graphical Kernel System



Technical Committee X3H3 - Computer Graphics

February 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  [pdf\(16.07 MB\)](#)

Additional Information: [full citation](#)

## 9 Fast detection of communication patterns in distributed executions

Thomas Kunz, Michiel F. H. Seuren

November 1997 **Proceedings of the 1997 conference of the Centre for Advanced Studies on Collaborative research**

**Publisher:** IBM Press

Full text available:  pdf(4.21 MB)

Additional Information: [full citation](#), [abstract](#), [references](#), [index terms](#)

Understanding distributed applications is a tedious and difficult task. Visualizations based on process-time diagrams are often used to obtain a better understanding of the execution of the application. The visualization tool we use is Poet, an event tracer developed at the University of Waterloo. However, these diagrams are often very complex and do not provide the user with the desired overview of the application. In our experience, such tools display repeated occurrences non-trivial commun ...

**10 Crowd and group animation**

 Daniel Thalmann, Christophe Hery, Seth Lippman, Hiromi Ono, Stephen Regelous, Douglas Sutton  
August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  pdf(20.19 MB)

Additional Information: [full citation](#), [abstract](#)

A continuous challenge for special effects in movies is the production of realistic virtual crowds, terms of rendering and behavior. This course will present state-of-the-art techniques and methods. The course will explain in details the different approaches to create virtual crowds: particle systems with flocking techniques using attraction and repulsion forces, copy and pasting techniques, age based methods. The architecture of software tools will be presented including the MASSIVE software ...

**11 Pen computing: a technology overview and a vision**

 André Meyer  
July 1995 **ACM SIGCHI Bulletin**, Volume 27 Issue 3

**Publisher:** ACM Press

Full text available:  pdf(5.14 MB)

Additional Information: [full citation](#), [abstract](#), [citations](#), [index terms](#)

This work gives an overview of a new technology that is attracting growing interest in public as well as in the computer industry itself. The visible difference from other technologies is in the use of pen or pencil as the primary means of interaction between a user and a machine, picking up the familiar pen and paper interface metaphor. From this follows a set of consequences that will be analyzed and put into context with other emerging technologies and visions. Starting with a short historic ...

**12 Real-time shading**

 Marc Olano, Kurt Akeley, John C. Hart, Wolfgang Heidrich, Michael McCool, Jason L. Mitchell, Randi Nagy  
August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  pdf(7.39 MB)

Additional Information: [full citation](#), [abstract](#)

Real-time procedural shading was once seen as a distant dream. When the first version of this course was offered four years ago, real-time shading was possible, but only with one-of-a-kind hardware or by combining the effects of tens to hundreds of rendering passes. Today, almost every new computer comes with graphics hardware capable of interactively executing shaders of thousands to tens of thousands of instructions. This course has been redesigned to address today's real-time shading capabilities ...

**13 High dynamic range imaging**

 Paul Debevec, Erik Reinhard, Greg Ward, Sumanta Pattanaik  
August 2004 **Proceedings of the conference on SIGGRAPH 2004 course notes GRAPH '04**

**Publisher:** ACM Press

Full text available:  pdf(20.22 MB)

Additional Information: [full citation](#), [abstract](#)

Current display devices can display only a limited range of contrast and colors, which is one of the main reasons that most image acquisition, processing, and display techniques use no more than eight bits per color channel. This course outlines recent advances in high-dynamic-range imaging from capture to display, that remove this restriction, thereby enabling images to represent the full gamut and dynamic range of the original scene rather than the limited subspace imposed by current monitors ...

**14 Special issue: AI in engineering**

 D. Sriram, R. Joobhani  
April 1985 **ACM SIGART Bulletin**, Issue 92

**Publisher:** ACM Press

Full text available:  pdf(8.79 MB)

Additional Information: [full citation](#), [abstract](#)

The papers in this special issue were compiled from responses to the announcement in the July 1984 issue of the SIGART newsletter and notices posted over the ARPAnet. The interest being shown in this area is reflected in the sixty papers received from over six countries. About half the papers were received over the computer network.

**15 "Graphical marionette" (abstract only)**

 Carol M. Ginsberg, Delle Maxwell  
January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

Many person-modelling 3-D animation systems are currently being developed, but often suffer from confusing and elaborate user interfaces. Given over 200 degrees of freedom, the human form is capable of such intricate motion that its specification and display presents considerable difficulty for both animators and animation systems designers. Given such difficulties with single figures, the orchestration of several in parallel remains a major challenge. In pursuit of understanding this thoroughly this ...

**16 Tracking three dimensional moving light displays (abstract only)**

 Michael Jenkin  
January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

A method is presented for tracking the three-dimensional motion of points from their changing three-dimensional perspective images as viewed by a nonconvergent binocular vision system. The algorithm relies on a general smoothness assumption to guide the tracking process, and application of the tracking algorithm to a three-dimensional moving light display based on Cutting's Walker program as well as other domains are discussed. Evidence is presented relating the tracking algorithm to certain beliefs ...

**17 Knowledge-based animation (abstract only)**

 David Zeltzer  
January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

In constructing a goal-directed system for automatic motion synthesis for computer animation, the essential problem is to account for the extraordinary flexibility and adaptability exhibited by most creatures. The selective *potentiation* and *depotentiation* of elements of a hierarchy of motor control programs is a key to the generation of adaptive motor control. The constraints on motion sequences are analyzed, and mechanisms for achieving continuity of movements are discussed. The ...

18 A multiple track animator system for motion synchronization (abstract only)

 D. Fortin, J. F. Lamy, D. Thalmann

January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

MUTAN (MULTIPLE TRACK ANimator) is an interactive system for independently animating three-dimensional graphical objects. MUTAN can synchronize different motions; it is also a good tool for synchronizing motion with sound, music, light or smell. To indicate moments in time, marks are associated with appropriate frame numbers. MUTAN enables the marks to be manipulated. An animator can also adjust one motion without modifying the others. To make this possible, MUTAN handles several tracks at a time ...

19 Motion analysis of grammatical processes in a visual-gestural language (abstract only)

 Howard Poizner, Edward S. Klima, Ursula Bellugi, Robert B. Livingston

January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

Movement of the hands and arms through space is an essential element both in the lexical structure of American Sign Language (ASL), and, most strikingly, in the grammatical structure of ASL: it is the patterned changes of the movement of signs that many grammatical attributes are represented. These grammatical attributes occur as an isolable superimposed layer of structure, as demonstrated by the accurate identification by deaf signers of these attributes presented only as dynamic pairs of light displays ...

20 The cross-ratio and the perception of motion and structure (abstract only)

 William A. Simpson

January 1984 **ACM SIGGRAPH Computer Graphics**, Volume 18 Issue 1

**Publisher:** ACM Press

Full text available:  pdf(3.92 MB)

Additional Information: [full citation](#), [abstract](#)

Followers of J. J. Gibson have proposed that the cross-ratio, a projective invariant for four collinear points, underlies the perception of objects in motion. Experiment 1 tested this theory by presenting subjects with displays of 3 or 4 dots rotating in depth. Accuracy was equally high in both conditions for motion and structure judgements, so the cross-ratio cannot be necessary. Experiments 2 and 3 tested the cue of lining up, and some evidence for its use was found. The results are consistent

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